

American Art News

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MOULTON-RICKETTS FAILURE.

According to the Chicago Examiner, Mr. Robb Roy Ricketts paid \$500 a month for the use of James G. Moulton's name in the Moulton-Ricketts Art Company's business. This was divulged when Mr. Keehn, Ricketts' attorney, showed an agreement four years old by which Moulton retired from active connection with the art company. He received this amount until two months ago. On the \$1,000,000 failure of the firm, Moulton owned no stock.

Upon this showing Judge Carpenter of the Federal Court dismissed the creditors' petition as to Moulton.

The creditors' meeting will be held next week. Ricketts' attorney has filed the schedule of his client's liabilities, which total \$900,000.50.

Mr. Gustave H. Buek has been enjoined from selling any of the 184 watercolors known as the "Buek American Watercolor Collection" until thirty days after the appointment of a trustee for the bankrupt firm.

The pictures are valued at \$25,000 and are on exhibition at the Aldine Club rooms, Fifth Avenue Building, N. Y. Buek contends that they were given to him as security for accommodation notes amounting to \$13,000.

Vickars Brothers, art dealers, of London, have been ordered to return a number of oils and etchings loaned to them for exhibition purposes by the bankrupt firm. These include etchings by Albany E. Howarth and Walter James.

An order was granted Robert G. Gerrer, of Shawnee, Okla., for six oils valued at \$5,000, hung in the firm's Chicago galleries.

MOULTON-RICKETTS AUCTION.

A sheriff's auction sale, which was not advertised, at least, so that any one could notice it, of the books and appointments of the former Tooth Gallery, No. 537 Fifth Ave., lately occupied by the New York branch of the bankrupt Chicago art firm of Moulton and Ricketts, took place in the Gallery Tuesday morning last.

The few dealers and others who had got wind of the affair, and who attended, secured some of the best auction bargains obtained in this city in many a day. The superb edition of "The Works of John Hopper," for example, a \$30 edition, sold for \$5, and the sumptuously large folios, "Sir Joshua Reynolds and His Works," issued at \$75 each, went for \$15 apiece. Easels, chairs, etc., brought pitiful sums.

There is much comment on the failure to properly advertise the sale and on the hurried manner of its holding, and this occurrence, following the "coloring" in favor of Mr. Ricketts by certain Chicago dailies in the stories of his examination in that city by the receiver, and their unauthorized announcements that this or that firm or creditor would help him out, has aggravated the feeling that the failure, with its attendant revelations of astounding conditions, has naturally aroused.

GERMAN ARTISTS' REPRESENTATIVE HERE.

Mr. Arthur Konn, representing the artists of Germany, arrived on the "Imperator," on her last trip, to arrange for a representative display of modern German art at the coming Panama-Pacific Exposition. As Germany, through her agreement with England not to exhibit officially at San Francisco, will not be represented at the Exposition, the "Gesellschaft für Deutsche Kunst im Auslande" (the Society for promoting German art in foreign countries), under the direction of Herr von Pilgrim-Baltazzi, ex-Ambassador, and Geheimrat von Klitzing, has taken the matter up, and is raising the funds both in Germany and this country, which are needed to bring over a representative exhibit of pictures and sculptures. The Committee which will select the art works, is made up of leading artists of the Old School and the Secession.

Mr. Konn, who is now in Washington, where he had an interview by arrangement through the German Ambassador with President Wilson on Thursday, told the ART News this week, that from his experience, he is surprised to find that Americans have comparatively so little knowledge of modern German artists and their work, but he so enthusiastically predicts so good a showing of this art at San Francisco that he has inspired the ART News, as he will others, with keen interest in his mission, which should be successful.

ANGLO-AMERICAN EXHIBITION.

At the Anglo-American Exhibition, to be held this year at Shepherd's Bush, half of the art galleries will be devoted to American art, and the number will be equally divided between works sent from the United States and works by American artists residing on the Continent and in Great Britain. We are asked to state that any American artist in these islands who has not received application forms or notices should write for them to Mr. Joseph Pennell, Hon. Secretary, 3, Adelphi Terrace House, Robert Street, Strand, London. It is hoped to bring together a fine collection of pictures, sculpture, engravings, and architecture, mostly by men whose work may never be seen in England, so that it will be a capital opportunity for judging

OLD MASTERS (?) HERE.

According to the N. Y. Sun, two old masters arrived on La Savoie, this week, consigned to custom-house brokers. One is a Madonna, Child and St. John, attributed to Raphael, 39x63 in., and said to have been painted by order of Pope Leo X about 1514 for the Church of St. Sebastian in Rome; and the other a bust of Christ, attributed to Murillo, said to have been an altar piece for the Capuchin Convent of Cadiz in Spain, and bought in Madrid for the collection of Sir Henry Bulwer (Lord Lytton), when Ambassador there.

HISTORIC HOUSE BURNED.

Acton Burnell Hall, near Shrewsbury, the historic seat of Sir Walter Smythe, Bart., was completely destroyed by fire Wednesday.

MRS. GARDNER'S NEW PRIZE.

Boston, April 23, 1914.

The recent acquisition by Mrs. John L. Gardner of an extraordinarily fine example of Domenichino—a half-length profile portrait of a young Italian noblewoman, for the reported large price of \$150,000, is current talk in art circles here. The addition of thus superb example of the fellow pupil, with Guido Reni, of Annibale Carracci, again emphasizes the value and importance of Mrs. Gardner's collection, which some critics assert is the finest private art collection in the world.

John Doe.

HISPANIC SOCIETY MEDAL.

The Hispanic Society of America has awarded its silver medal to Doctor Hugo A. Rennert, Professor of Romanic Languages and Literature at the Rennert University of Pa., in recognition of his services and the valuable work he has done in Spanish literature.

The medal, designed by Emil Fuchs, is a fine example of artistic grouping of figures modeled in low relief with appropriate inscriptions in reference to the genius and inspiration of the person so honored, and was one of the features of the International Exhibition of Medallic Art in New York in 1910. Dr. Rennert is well known in connection with the publication of the works of Spanish authors, notably the dramatic productions of Lope de Vega. He has been a member of the Advisory Board of the Society for many years and has been identified with its efforts to further the study of the Spanish and Portuguese languages and literatures.

ROKEBY VENUS AND RESTORERS.

The mutilation of the Rokeby Venus in the National Gallery has aroused great interest among picture restorers at home and abroad. Professor Hauser, the expert "restorer" of the Berlin Picture Galleries, has given it as his opinion that the damage can be repaired without much trouble, and even that the picture has not suffered as much from the suffragist axe as it would have done from a clumsy cleaner.

Professor Hauser, who is at present restoring some forty pictures rescued from the great fire at Schwerin Castle, says that the first thing to do with the picture is to mount it upon a fresh canvas, or, if that has already been done, to work in another canvas upon the old. He says that the English remounters, whose work he very much admires, use in this process a substance composed principally of flour, glue, and Venetian turpentine. It will hardly be possible to remove all traces of the gashes made in the picture.

We hear that Mr. J. Izod, the well-known London restorer, has offered to undertake the work of repair free of charge to the National Gallery.

Mr. W. M. Power has also written to the authorities offering to restore the picture free of cost in such a manner as to prevent the keenest critic from detecting the damage. At present Mr. Power is restoring, among other old masters, a Titian, a Gainsborough, and a Teniers. Mr. Power is a member of the National Art Collections Fund, and does not wish the funds of the National Gallery to be diminished even by the £100 which it is stated will cost to restore the picture.

Mr. Power, in an interview with a "Standard" representative, said: "It is possible to restore practically any damage to a picture. Restoring does not mean painting on the top of the old. Where there is damage, it must, of course, be made good with new work. But that must be done in such a way as to interfere in no way with the originality of the picture. Paint should never be applied where it is not absolutely required. Pictures have often been ruined by careless amateurs, and such a delicate operation should be entrusted only to a highly skilled man. It is possible, too, to transfer a picture from a panel to canvas, or vice versa, or from one panel to another panel. Were it not for the restorer many of our best known pictures would be by now lost to the nation. I have restored many of the most famous pictures in the country, and I would not have offered to restore the Venus were I not absolutely confident of success."—*Fine Arts Journal, London.*



"PORTRAIT OF A YOUNG WOMAN."

Van der Goes (attributed).

In the Mary Blair collection now on exhibition at the Chicago Museum.

whether America is developing a new or national phase of artistic expression, or whether she is merely producing pastiches of European conventions. We have in our midst brilliant American artists, such as M^r. John S. Sargent, M^r. J. J. Shannon, M^r. I. McLaren Hamilton, and M^r. Pennell himself, who have won fame with work of distinct originality, if not distinctly "star-spangled," and it will be interesting to know whether men of their breed are following their example on the other side of the Atlantic.—London Art News.

Scott Tibetan Collection Sold.

The University of Pennsylvania Museum has recently purchased the Alexander Scott collection of rare art works from Tibet, numbering several hundred specimens, all of which are characteristic of the whole range of art in Tibet, and forming by far the largest exhibit in this country, and, so far as is known, in the civilized world.

day according to a cable to the N. Y. "Times." It was a fine building of white free-stone, the left wing of which contained a chapel built by French Benedictine monks, during the French Revolution. The house stood in a beautiful wooded park.

Some pictures and many valuable treasures were destroyed.

Lyme's New Art Gallery.

Preliminary plans are announced for the erection of a \$40,000 art gallery at Lyme, Conn., by several artists and art patrons.

Academy Elects Officers.

The present officers of the Academy of Design and Society of American Artists were re-elected Wednesday evening at the annual meeting. Kenyon Cox and William A. Coffin were elected new members of the council. Five new academicians: Robert L. Aitkin, sculptor, and Gifford Beal, C. T. Chapman, F. C. Frieseke, and W. Ritschel, painters.

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THE MARY BLAIR COLLECTION.

The remarkable collection of Gothic and Renaissance art, formed by Mrs. Chauncey Blair, of Chicago, which was brought to this country last Autumn from the owner's residence in Paris, and is now housed in the Chicago Museum, comprises some of the rarest and most beautiful art works in any American collection, and many of the pieces could not be duplicated anywhere. Mrs. Blair has devoted her life to the securing of authentic art objects, depending on her own instinctive taste and sense of beauty rather than on the advice of "experts" and professional collectors, with the result that her collection possesses a certain personal quality of beauty and interest, as well as historic value. While in Paris, Mrs. Blair received the highest praise for different pieces in her collection from such authorities as Dr. Bredius, Dr. Friedlander, Mr. Bourgeois, Mr. Berenson, Mr. Rodin and others, and many offers were made to induce her to part with them.

Early French Sculptures and Carvings.

Of particular note are the specimens of early French stone sculpture and wood carvings. Among the latter is a XVI century Renaissance credence of rarest beauty and marvelous detail which will be reproduced next week, well known as one of the first woods of the period, and one of the only two examples extant. Another fine piece is a small wood polychrome of the Flemish XV century school, 'Group of Two Persons.' Still earlier is a group from the French school depicting the 'Descent from the Cross,' which still bears traces of beautiful color. A wonderfully carved front of a XVI century wood chest, from the Chartres Cathedral, is one of the rarest pieces in the collection. A plaster cast of it is in the Trocadero Museum.

Among the sculptures is a remarkably fine XV century small stone statue of Saint Sebastian, from a Touraine chateau. Dating from the same period is a beautiful fragment of marble sculpture, depicting 'The Glory of Angels,' and a polychromed stone 'Virgin and Child.' Another stone 'Virgin and Child,' with its own tabernacle, of the XIV century Flemish school, was secured from the Cathedral of Tournai. The only similar one, in the Morgan collection, is not as valuable, the tabernacle having been lost.

Some Rare Old Paintings.

The paintings, while few in number, include some particularly fine examples, notably a 'Portrait of a Young Woman,' an oil, reproduced in this issue, of the Flemish School executed on wood about 1450, and attributed to Van der Goes, although certain 'experts,' on comparing it with the portrait of 'Suzanne de Bourbonne' in the exhibition from the Glurbe collection of early French primitives, attribute it to 'The Master of the Mills.' There is also an example of the exceedingly rare Clouet, a portrait of Francis the Second as a child, from the French school of the XVI century, and the remarkable 'Portrait of a Woman,' attributed to Barthélémy Bruyn, the pupil of Joost van Cleef. The canvas is in perfect preservation. The portrait of 'Francis I and Florence His Wife,' by Joost van Cleef, is an exceptionally good example of the work of this master, known to collectors for years, and the portrait of 'Corneille de Lyon' and the profile portrait of 'Rene de France,' the original drawing of which is in the Bibliothèque Francaise, are also notable.

Beautiful Tapestries.

Among the tapestries is one of the beautiful series 'Ducs de Bourgogne,' from the ducal palace at Dijon, dating from the XV century, and one of the XV century German school from a church in Nuremberg, depicting the Virgin and Child, Sts. Catherine and Elizabeth, remarkable in its detail. One of the most interesting examples of the XVI century Italian school is a painting on a wood panel from a wedding chest, attributed to Benozzo Gozzoli. A bas-relief in polychrome stucco by Rossellino is one of the few similar works known, the only other in America being in the Morgan Collection.

The collection also embraces rare specimens of furniture, vases, triptychs, drawings and other art objects of the Mediaeval and Renaissance periods.

Rare Peruvian Pottery.

One of the notable acquisitions of the present season just made by the American Museum of Natural History is a collection of Peruvian antiquities, including over 700 examples of early pottery, textiles, and slings of primitive design.

THE NEW SALON.

Paris, April 15, 1914.

The Salon of the Société Nationale des Beaux Arts (New Salon), which opened April 12, is a good one, certainly above the average of recent years, and perhaps better even than that of 1913, which was a great improvement on its immediate predecessors. The standard is fairly high, and there is a deal of interesting work. American artists are, as usual, well represented; I counted 52 among the painters and nine among the sculptors, and I may have missed one or two.

Les Salles Nouvelles.

Visitors to the Salon will do well this year to enter by the garden from the Rue Jean-Goujon, as otherwise they might overlook the new picture galleries on the ground floor (which are not numbered and are known as the 'Salles Nouvelles') which begin at that entrance and contain some of the best pictures in the exhibition. This is the first time that paintings have been hung on the ground-floor, except just in the halls surrounding the great staircase.

Close to the entrance is hung one of the four paintings exhibited by Zuloaga, 'La Femme au Perroquet,' a masterly picture of a nude woman reclining, painted with the artist's almost brutal vigor. Among the Americans represented in the 'Salles Nouvelles' are Charles Hawthorne, Edward Cucuel and E. P. Ullmann. Hawthorne's study of a woman is the best of the four pictures that he shows this year; Ullmann shows two very attractive decorative panels and four delightful watercolors, and the two pictures by Cucuel hung in this gallery confirm the high opinion of his work which I expressed last year. Here also are Lucien Simon's 'Dancing Lesson,' the three strong pictures of Castelucio, a panel by Vazquez-Diaz, an admirable picture by Henry Ottman of a woman at her toilette, Antoni's 'Leda'; and many other pictures worth special attention. Other artists represented in this gallery who must be mentioned are Edmond Bille, Ian Gordon, Douglas Robinson, Tony Minartz, Paul de Castro, Abel Bertram, Gaston Haustrau, Wyn George, Catherina Giles, Raphael Schwartz, etc. Two of the finest pieces of sculpture in the Salon are in the 'Salles Nouvelles,' those of Albert Bartholomé; one is a stone statue of a woman leaning on a sundial, the other a variant in marble of the bust of Glory on the monument of Jean Jacques Rousseau in the Panthéon. The veteran artist of the Monument of the Dead in Père-Lachaise, that masterpiece of modern sculpture, shows that age has not diminished his power. I noticed in this gallery a bronze by a young sculptor, Edouard Adet, which shows promise.

La Touche Retrospective Display.

The large octagon room No. 1 on the first floor and Room 23, which adjoins, are filled with the retrospective exhibition of paintings by the late Gaston La Touche; a representative show which will please those who like La Touche's work. In Room 2 are four portraits of mondaines by Albert Besnard, which will not increase his reputation. He seems to have come under the fatal influence of the Institute. Robert Besnard has here a picture, 'The Mirror,' of some merit and Paul Madeline, continuing on the new path which he struck out last year, shows four attractive oils. Raoul Ullmann and Raffaelli are both in this room, where there are also two fair still-lifes by Mme. Hertz-Eyrolles and four better ones by Mme. Galtier-Boissière.

Charles H. Pearce's (?) Work.

In Room 3 is an interesting Spanish picture of a witch with a child by Charles H. Pearce, a New York artist whose work I do not remember to have seen before and who is worth watching. Renaudot is attractive as usual, but no more, and a Russian painter, Alice Dannenberg, shows herself very clever in 'La Lecture.' For the rest, J. J. Shannon, vulgar as usual, Ménard, Frayre and Michel Cazin, the same as ever.

Roll's Petit Palais Ceiling.

A panel of the ceiling, painted by Roll for the Petit Palais has the place of honor in Room 4. Like the rest of the ceiling exhibited last year, it is among his best works. He also shows a portrait of the well-known actress, Mlle. Diéterle, an attractive painting and a fair likeness. The four landscapes by Alfred Smith (French in spite of his name), are quite unlike his previous work and most interesting. The color is strange, but successful. Abel Truchet shows some pictures of Venice, one of which, 'Fête Chez la Marquise,' is quite admirable.

(Continued on page 5)

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EXHIBITION CALENDAR FOR ARTISTS.

CARNEGIE INSTITUTE, PITTSBURGH.

International Exhibition.

Opens April 30
Closes June 30

ART AND ARTISTS

Victor Hecht expects to sail for Europe about April 30.

A large Arizona landscape by Albert Groll was purchased last week by the Metropolitan Museum.

The Misses Dewing Woodward and Louise Johnson are returning to their summer homes in the Catskills this week.

Bolton Brown, who was operated upon two weeks ago for appendicitis, is recovering and has returned from the hospital to his studio, 1947 Broadway.

Helen Watson Phelps will sail about May 1 for Rome. She purposes visiting Paris and London before she returns in July, and she will spend the late Summer and Autumn at her studio at Elizabethtown, N. Y.

A recent portrait of Lincoln by J. N. Marble, is on exhibition at the Powell Gallery, 983 Sixth Ave. The subject is painted in three-quarter length seated pose, his hand resting easily on a desk.

Mr. and Mrs. Edward Aschermann are showing in their studio apartment, Cubist decorations, modified to suit conservative American tastes.

Paul Dougherty will sail for St. Ives, Cornwall, England, May 6. During the summer he will go to Brittany and Switzerland and return to this country in the late autumn.

The eminent American sculptor, Jo. Davidson, has returned to London from his home in the Pyrenees Orientales, to execute some important commissions for prominent people. He will shortly hold a "one-man-show."

Paul Cornoyer plans to leave New York early in May for Europe. He will visit Spain and Greece during the Spring and will spend the summer painting in Venice. He may remain abroad a year.

Henry J. Davison gave his last lecture for the season on "Facts About Color" at the Metropolitan Museum April 18. He was greeted by a large and appreciative audience. The talk was illustrated by lantern slides.

The Allied Artists' Association gave a members' dinner at the Brevoort Hotel April 15. They will hold their last meeting for the season on May 5, at which plans will be considered for next season and new members will be nominated.

Harry Roseland's painting, "Memories," recently sold at the Salmagundi Club, has been purchased by Mr. Ferdinand Kaegebein of West Hoboken, N. J., for his private collection, and his "The Richest Woman in the World," by Mr. Ulrich Eck of Manhattan. The artist has several portraits under way.

Van Dearing Perrine has sold, from his present exhibition in the Ralston Galleries, a large Palaisades picture to Mr. Frank Gould, and three others, "A Child's World," and two "Color Notes," to Mr. E. F. Ely of Toronto.

George H. Leonard, of Boston, is showing a group of pastels at the Folsom galleries through May. The subjects include "Luxembourg Gardens," "Springtime, Paris," and "Autumn, Winter and Summer landscapes, done with much sympathy and dexterity. In last week's issue, owing to a typographical error, his name was printed G. H. Washington, instead of G. H. Leonard.

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EXHIBITIONS NOW ON

Lyme Painters Display.

The exhibition by the Lyme painters on at the Frances Building, 665 Fifth Ave., through May 1 is meeting with deserved success. Several of the paintings have been sold and the prospects are that the majority of those given by the artists will find homes before the close of the exhibition. Some of the best known artists are represented and all those who have contributed have been "Lymelights" at one time or another. The proceeds of the sales will be devoted to the building of a gallery in Lyme, Conn.; the price of same is estimated at \$14,000, nearly half of which has been already subscribed.

The donors are: Edward Rook, Lewis Cohen, Matilda Browne, Clark G. Voorhees, Charles Vezin, Edmund Greacen, E. Gregory Smith, George Burr, Robert Sewell, George Bruesle, Charles Ebert, Jules Turcas, Everett Warner, George H. Bogert, Henry Poore, Will Howe Foote, Charles Bittinger, Chauncey Ryder, Woodhull Adams, Will Robinson, F. W. Ramsell, T. W. Ball, William Howe, and H. L. Hoffman. This is an excellent opportunity for art lovers to secure good examples of prominent artists at exceedingly low prices, as they have halved their usual prices on the pictures donated. The gallery has been loaned to the exhibitors by Mr. Edward Holbrook, who owns the building.

Early English Miniatures at Hodgkins.

A small, but most interesting from both the art and historic viewpoints, collection of 19 early English miniatures, is on exhibition at the E. C. Hodgkins Gallery, No. 630 Fifth Ave.

These have been well selected, for the house is noted for its knowledge of early English miniaturists and their work.

There are presentations of the first Duke of Marlborough, Prince George of Denmark and Earl of Plymouth by Christian Richter; of the Duchess of Sunderland, by Samuel Cooper; James II, as a boy, by Prevost; Henrietta Churchill, by Nath. Dixon; Duchess of Cumberland and Anne Hyde, by Bernard Lens; Sir Kenelm Digby and Bishop of Norwich, by Thomas Flatman; Countess of Peterborough, by Lawrence Greene; Sarah Jennings and Duke of Grafton, by Lawrence Crosse; the second Lord Brooke, by Sir Baltazar Gerbier-Robert; self portrait by Gonzales; Lord Digby, by William Dobson; and two, respectively, of Marguerite, wife of Philip III, and of George Villiers, by early French miniature painters.

Sculptures by Henry Clews, Jr.

The graphic and the grotesque struggle with the sculptural in the display of not at all sweet but often decidedly bitter and biting sixteen works by Henry Clews, Jr., displayed to May 16, at E. Gimpel and Wildenstein's Galleries, 636 Fifth Ave. Suggesting in originality and interest, Poe and Baudelaire in literature, and Meryon and Stuck in etching and painting, the work of Mr. Clews deserves serious consideration.

Taking his inspiration from the grotesque gargoyles of the middle age cathedrals of Europe, the sculptor has produced a remarkably well characterized series of bronze heads of several gods, namely, of the god of the "Ritomians," the maître d'hôtel of the Paris caravansary, and the gods in turn of the flies, the spiders, the crabs, the crocodiles and the bottle-nosed chimeras.

In the same realm of the morbidly bizarre and fantastic, but on a higher plane, are "Poet and Parasite," where the greatly contrasting heads are well modeled, and "The Blind," in which the three heads are remarkably fine.

The "Virgin of the Mancha," also a bronze, is interesting, with its fringe of small heads at the base. There are also displayed heroic bronze bust of Poe, excellent as a likeness and strong in character; "The Soul of Robert MacCameron," a superb tribute to a much regretted painter; Mr. Thomas Slidell, a strong portrait bust; Miss Nancy Cunard in marble, with a screech owl on her shoulder, and a greenish plaster of the striking head "Absinthe."

C. C. Fowler's European Impressions.

An exhibition of "European Impressions," by Carlton C. Fowler, has been arranged by Mr. F. C. McQueen for the Braus Galleries, 717 Fifth Ave., to continue through Apl. 29. The twenty-three works shown are watercolors painted in Venice, Florence, Nuremberg and England. That the artist is a master of drawing and has made a serious and sympathetic study of his subjects, is evidenced in the present display. His "Doorway, Robert Browning Palace, Venice," "Old Palace Windows," "Old Houses, Nuremberg," "By the Garden Walls," "Shadows of the Piazzetta," "Across the

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Mary Arnold, a young painter of talent, who spent several years studying abroad, has returned and taken a studio in the Rembrandt, West 57 St., where she has recently painted the portraits of W. Rathbun Bacon for his home in Scotland, and of William McShane Gaspe, of Baltimore. The artist has been especially happy in her delineation of character in both subjects. A three-quarter length presentation of Miss Mana Bryan Foote, with a landscape background, still at her studio, is a colorful and well composed work, lovely in expression and painted with facility. There is also an interesting composition of "Louisa de Pitaro."

University Settlement Display.

Paintings, etchings and sculpture by three artists, once associated with the University Settlement, are on exhibition in the Settlement Rooms, 18 Eldridge St. William Auerbach-Levy, who once taught drawing there, is showing a series of etchings, among them his "Man with the Cloak," which won first prize at this year's exhibition of the Chicago Society of Etchers. Paintings are shown by Abbo Ostrowsky, among them several of the recent massacre at Odessa, Russia. Fourteen pieces of sculpture are shown by Miss Pauline Margulies, a pupil of A. St. Leger Eberle.



"THE VIGIL"

Tom Mostyn

On exhibition at Grafton Galleries, London

Thames—Sonning," "Sunlight, Venice," "Column of the Winged Lion," and "Villa Gate—Mentone," stand out most prominently. Many of the subjects are alluring in sunlight and air. The entire display is a joyous and inspiring one and reveals a truly sensitive, refined and artistic temperament. (Continued on page 6)

OBITUARY.

Elsa Reeder, artist and magazine illustrator, died, Monday last, at her home, Orange, N. J. She was born in 1883, studied under Howard Pyle in Wilmington, and under Edward Penfield, the Phila. School of Industrial Art, and the Chase School. She was best known for her Indian studies and her Maine landscapes.

ARTISTS' CARDS.

35 cents a line—minimum 4 lines.

SUMMER SKETCHING IN ENGLAND. Farm-house in heart of country; 3 miles from Wrabness-on-Stour and Constable's country, 5 from sea. Excellent sketching centre; and comfortable quarters. Terms, 25s. inclusive per week. Reference may be made to Mr. Martin Hardie, A.R.E., Victoria and Albert Museum, S. Kensington. Apply to Mrs. Rayner, White House Farm, Wix, Essex.

TO RENT from June 1st, for summer months, an attractive and airy furnished studio with bed and bath-rooms. Suitable for artist or musician. To rent at unfurnished rate to desirable tenant. Apply to E. M. B., 24 East 63d St., N. Y. C. Phone Plaza 5698.

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F. J. Waugh, N. A., wishes to rent his studio and residence, furnished or unfurnished, at Montclair, N. J. Studio, 21 x 23 feet, unusually good light, and desirable locality for portrait painter. Particulars given on application. Address 100 Montclair Ave. Phone 583 M. Montclair.

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Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same.

THE BURLINGTON MAGAZINE.

The April number of the "Burlington Magazine" can be had at the office of the American publisher, James B. Townsend, 15-17 E. 40 St., New York.

THAT EXHIBITION SYSTEM.

We give space and a final hearing this morning to another and valuable contribution from the eminent American painter, Howard Russell Butler, in the form of a letter to Mr. Lewis, President of the Pa. Academy, closing a long personal discussion in writing with the latter on the question of the method pursued by the Academy in its exhibitions and especially in that just closed. This, as is generally known, is the inviting of the majority of the works hung and having the remainder offered passed upon by juries necessarily limited as to the number of works they can accept.

It would seem that as a result of Mr. Vezin's letters, now emphasized by Mr. Butler's arguments, the Philadelphia Academy, and possibly other art organizations holding exhibitions of American art works, notably the Carnegie Institute (Pittsburgh), the Corcoran Gallery (Washington), and the Chicago Art Institute, and pursuing the same system as that followed at Philadelphia of a combination of invited and jury displays, should either abandon one or the other method, or if they continue to arrange combination displays should carefully outline in their

advance circulars the conditions and the likely percentage of works that can be accepted by the juries.

All this discussion strengthens the unique position held by the National Academy of Design (New York), which has consistently held to its jury system, and which consistency also emphasizes its right to the title of National.

HOWARD RUSSELL BUTLER AND PA. ACADEMY.

It is evident that many canvases by able painters were rejected at the now famous session of the jury of the Pennsylvania Academy at Budworth & Sons in this city last January. Beatrice Whitney's "Odalisque," which took the Shaw prize at the present Academy exhibition, was one. The ART NEWS also learns that the two pictures (now in the National Academy exhibition) by Howard Russell Butler, namely "Heavy Sea in Sunlight" and "Sunny Days"—the latter illustrated in the Academy Catalog—were also rejected.

These works having been endorsed by the Academy Jury, and hung on the line in the Vanderbilt Gallery, Mr. Butler felt justified in writing to the president of the Pa. Academy. His letter was referred to Secretary Myers, from whom Mr. Butler learned some startling facts, among them that of 596 pictures submitted at Budworth's by New York artists, only 14 (or 2 1/3%) had been accepted.

An interesting personal correspondence followed, somewhat on the line of the Vezin—Myers letters on the same subject, which have for some time been appearing in the ART NEWS. In this Mr. Butler discussed the policies and principles involved when exhibitions are made up of pictures chosen by jury competition, along with pictures otherwise guaranteed admission. His last letter, addressed to President Lewis of the Pa. Academy, sums up the situation and covers the ground so completely and satisfactorily that the AMERICAN ART NEWS has asked the privilege of publishing it. It is as follows:

John Frederick Lewis, Esq.,
President Pa. Academy of the Fine Arts.

My Dear Sir:
My letter to you of 22nd ulto. was referred to Secretary Myers and answered by him. He supplied me with the figures asked, but he has declined to discuss with me the policy of the Pa. Academy in regard to its exhibitions on the ground that it is not his province. Wishing to touch on that policy, I therefore address this letter to you, but will not burden you to answer it. I merely wish to leave with you a few suggestions in the hope of aiding in the solution of a difficult question—what might be called the compound-exhibition question.

Whether or not it is warranted, there surely exists a widespread feeling among New York artists that this year's actions of your jury at Budworth's were justly open to criticism. This has been voiced by Mr. Charles Vezin in the AMERICAN ART NEWS and by myself and probably others. The troubled feelings of New York artists might long since have disappeared had your secretary shown any willingness to meet the criticisms or given any assurance that the future treatment of this large body of artists would be satisfactory.

But Mr. Myers—probably because it was beyond his province—has studiously avoided the one subject which called forth our protest, at the same time claiming that the Pa. Academy has always been right. To use his own graphic words, in referring to Mr. Vezin's letters, he has himself written

"long and labored letters which wander far afield from the specific charges made." Thus he has made statements about the number of pictures sold, the number of people attending, the sizes of the canvases, has questioned me as to whether I visited the exhibition, etc., etc.—all this is wide of the mark. I did not get the chance this year, but I know your exhibitions are good. I congratulate you on them and want to see them made better.

The Real Question at Issue.

But here is the point: New York artists heretofore have always believed that when they sent to your jury they were competing on an equal basis with all other contributors for admission to one of the largest exhibitions in the country, the wall space of which was well known. Most of us thought so even up to this year when, owing to Mr. Myers' astounding admissions, the scales have fallen from our eyes. We now see that we have been competing for the left-over places on a fraction only of the wall space after a great number of invited (or selected) pictures had been assured admission. All arguments about the methods of granting assurance of admission and all efforts to show that they amounted to jury action simply cloud the issue. The point is that they existed and that no intimation was given in the circular of these conditions, with the result that 596 pictures were innocently submitted under false impressions in New York, and all were slaughtered except 14.

The figures furnished me by Mr. Myers show the numbers submitted and chosen at each city, the percentage chosen from those submitted being as follows: Philadelphia 8 1/4%, Boston 9 1/2%, New York 2 1/2%. New York painters may be far below the standards of Philadelphia and of Boston, but are they so greatly inferior as the action of your jury would make the world believe? Whether the jury really had a free hand or whether there was pressure on it to limit the number of New York pictures are questions which naturally spring to mind, suggested by this amazing discrepancy, and I think we are to be justly pardoned for asking them.

Is it not the duty of some of us to see that the eyes of all New York artists are opened to these facts if only to guard them against again sending uselessly and to save them from further unnecessary expense?

Now, Mr. Myers, although unwilling to discuss the policy of the Academy, has done me the honor of asking if I would state what definite facts should be put in your circular. I take this opportunity to answer his question. Except for this request, I would not presume to offer any but general suggestions such as I gave in my last, namely, that, while I believe in "compound-exhibitions" in inviting competition for them frank publicity of conditions is always the best policy. Answering his questions, I would say: If your present method of making up an exhibition is to be continued, then I think the circular should outline that method, stating that some pictures will be invited from other exhibitions, some will take their chances before a full jury, and some before representatives delegated by the jury. If only 350 of the 550 places on the wall are to be filled, an intimation of that intention would seem fair. If these statements seem uncalled for and beneath the dignity of the Academy, perhaps a simple note might be published in the circular giving the number chosen at jury sittings in New York, Boston, and Philadelphia for the exhibition next preceding the one under way.

Such a note might state that the last exhibition was made up as follows: Works submitted in response to circular and competing before full jury in regular session:

Accepted in New York..... 14

Accepted in Boston..... 23

Accepted in Philadelphia..... 100

137

Works admitted through other methods of selection (but subsequently endorsed by jury or its chairman)..... 193

Total new works..... 330

Wall capacity not used for new works..... 225 to 250

If your management hesitates at this, why not issue a separate circular to each city? The next New York circular would then simply state: "Last year 596 pictures were submitted at Budworth & Sons, of which 14 were chosen.

This correspondence has not been agreeable to me. I have not pursued it to secure admission of my own work, but I have hoped to help in remedying what I consider to be wrong conditions and which I think have been made worse by your secretary's apparent determination to defend instead of to investigate and correct.

Yours very truly,
Howard Russell Butler.

New York, April 20, 1914.

CORRESPONDENCE.

Morris Originated "Compound" System.

Editor AMERICAN ART NEWS.

Dear Sir:

The now prevalent system of "inviting" art works to American art exhibitions was instituted at the Pa. Academy, under the régime of Mr. Harrison S. Morris. It should be remembered that when he took over the management of the Academy, its exhibitions were provincial and insignificant. Through his shrewd business methods and energy, he succeeded in obtaining for the Academy exhibitions first place among the large routine public art exhibitions of the country.

The features that he introduced made the annual Academy displays the type followed ever since by all other leading American art institutions holding annual or biennial displays, save only the New York National Academy of Design, which has always consistently held to the jury system, and the Morris invitation cards, circulars, entry cards and methods of collection, etc., were studied and followed by all save the National Academy.

The idea of "inviting" pictures and sculptures, exempt from the judgment of juries, originated with Mr. Morris, and reached its maximum of abuse under his management of the United States section of the International Exposition at Rome in 1911, which probably marked his final appearance as an Art Exhibition Director, and when out of 300 pictures shown 285 were "invited" by the Director.

There is one feature of the "Compound" exhibition system which the recent interesting controversy in your columns between Messrs. Vezin and Myers has failed to bring out, and which has led and can lead to great abuse. I refer to the very natural "playing of favorites" upon the part of a "Compound" Exhibition Director, due to the close relations he comes to sustain with certain forceful artists.

Yours very truly,

Anti-System.

Phila., April 23, 1914.

Rembrandt Sub-Divided.

Editor AMERICAN ART NEWS.

Dear Sir:

You have noticed how the pictures of the School of Rembrandt are gradually described in the Catalogs of Sales:

Rembrandt—

Rembrandt?

School of Rembrandt.

Studio of Rembrandt.

Attributed to Rembrandt.

Where did I read that a grocer used to advertise his olive oil, thus:

Fine Olive Oil..... 50c. a pint

Extra Fine Olive Oil..... 60c. "

Superlative Olive Oil..... 70c. "

Highest Quality Olive Oil..... 80c. "

Olive Oil..... 90c. "

Yours truly,

Edward Brandus.

April 22, 1914.

Ethical Culture School.

Editor AMERICAN ART NEWS.

Dear Sir:

The Ethical Culture School is about to organize a school of arts based upon the following plan: Students who have satisfactorily completed their second High School year, may elect art as a major subject, giving at least two hours a day to the theory and practice of design, drawing from object and life, and to some form of handcraft. Physics, history, music, physical training, and one modern language will be included in the course, each presented largely from the standpoint of its close relation to the arts. Two years of post-graduate work will follow, opening out into more specialized professional training if the plan develops favorably.

The development of special art courses in High Schools is not new, but a plan like this which recognizes that art in its larger sense is so closely interwoven with science, history and literature as to form part of one fabric has not before been attempted and promises a new and interesting experiment.

At the close of the second year a diploma fully equal to a regular High School diploma and with a recognition of artistic achievement will be given. To students outside the Ethical Culture School whose preparation and talent warrant their fitting into such a course, several scholarships are open for which application should be made at once, to the Superintendent of the Ethical Culture School.

Irene Weir, B. A.
Director of Art.
Ethical Culture School.

LONDON LETTER.

London, Apr. 15, 1914.

The substitution of white mounts for gold in the case of a portion of the watercolors exhibited at the Royal Institute of Painters in Watercolors this season, has certainly been justified by the added life and freshness imparted to the drawings. With discretion one can pick out of the mass of undistinguished work much that is pleasing, although there is little to be found that is very new. Sir James Litton sends a characteristic picture of "Lucentio and Bianca"; Moffat Lindner, a very fine Venetian landscape.

British Artists' Spring Show.

As was anticipated, the Spring Show of the Royal Society of British Artists, under its new President, Frank Brangwyn, shows distinctly more originality than those of recent years. Mr. Brangwyn's own landscape, "Bridge at Avignon," is in itself a stimulating achievement, its breadth of treatment and bold color dominating the room in which it is shown. James Pryde's "Sinister Interior" carries out the idea of mystery—and perhaps of tragedy—which he evidently intends it to convey. Philip de Laszlo sends "Portrait of my Mother," which shows considerably more emotion and feeling than one usually finds in his studies. Altogether the show gives a distinct feeling of exhilaration and one is impressed, at the same time, by the unusual skill with which the exhibits have been hung.

Where Are the Hugh Lane Pictures?

Somewhat of a mystery attaches to the pictures belonging to Sir Hugh Lane, which were offered by him to the Dublin authorities, on condition that a gallery should be erected for them on a site to be chosen by him. It will be remembered that the gift was refused on these conditions. It was subsequently arranged that the collection should be on view at the National Gallery so that England might see what Ireland had lost. The pictures were actually hung in one of the new rooms, where they remained for some time, although the public were not permitted to view them. They have now been removed and one is left wondering what were the circumstances which led to this strange arrangement!

Ashburnham Silver to Nation.

Through the generosity of Mr. Harvey Hadden, one of the finest groups of the Ashburnham silver recently sold at Christie's, namely the three Charles II pieces in silver-gilt, has been presented to the Nation. The group consists of a covered vase with a flask on either side, decorated in repoussé fruit and leaves.

I hear that practically all the drawings by Mr. Muirhead Bone, which are included in the exhibition at Messrs. Colnaghi & Obach's, were disposed of within a few days of the opening. When Mr. McBey's watercolors were shown at the same galleries, they likewise were quickly disposed of.

New Walpole Gallery.

The Walpole Gallery at 47 Albemarle Street is the latest addition to London's picture galleries. The rooms, which in themselves form a delightful exhibition of dainty furnishing and skillful lighting, are at present occupied by Gerald F. Kelly's Burmese sketches, in which the artist shows himself as talented in dealing with the scenery of the East as he is with the portraits of modern notables. Naturally those sketches which include the native figures are the most striking, but everywhere Mr. Kelly manages to suggest admirably the life and color of the Orient. Mr. Kelly is one of the fortunate few who succeed in impressing upon the spectator the ease with which they achieve their ends; there are a spontaneity and mastery about his work which are most refreshing after the more labored efforts to which we are unfortunately accustomed elsewhere. The present exhibition should materially advance his already established reputation.

High Prices at Christie's.

High prices ruled at Christie's of late, so far as Chinese porcelains were concerned. A pair of Chinese famille-rose beakers (Kien Lung ware), measuring in height 19 inches, drew from Mr. Gorer £2,100. These were exceptionally beautiful, the centres being delicately enameled with baskets of flowers on a white ground and with ruby petal-shaped panels round the borders, on which formal flowers were enameled in colors. Mr. Larkin secured for £173 5s. a famille-verte ovoid vase of Kang-He.

Less enthusiastic have been the bids for pictures, Messrs. Wallis paying only 110 gns. for "A Study in Black," by Whistler, although the same firm went up to 400 gns. for one of Peter Graham's characteristic scenes of Highland Moors and Cattle. The purchase of a Fantin Latour for 240 gns. by

Messrs. Colnaghi & Obach demonstrates the strides which that artist is taking in the affections of the collector, while the sum of 180 gns., paid by Messrs. Harris for a Waterfall Scene attributed to Jacob Ruysdael must be looked upon more or less in the light of a speculation.

Of the Ellenborough Primitives the "Death of a Saint," by the School of Simon Marmion, fetched the biggest figure, 2,500 gns., paid by Messrs. Huggins. Next in price came the Jerom Bosch, purchased for 2,100 gns. by Mr. Hensé ("The Adoration of the Magi"). A "Madonna and Child Enthroned," of the School of Memling, went to Messrs. Charles for 1,450 gns.

Watercolors, Pastels—Carroll Gallery.

The pleasant little rooms of the Carroll Gallery at 10 George Street, Hanover Square, are at present occupied by an exhibition of watercolors by N. H. J. Baird, R. O. I., and some twenty pastels by Charles de Belle, an artist whose mystic vision and power of embodying a philosophical idea in paint are as striking as they are unusual. His work is obviously that of one who "sees visions and dreams dreams," and that he has the power of causing spectators to share his glimpse into the beyond is proof of the force which he brings to bear upon his pastels. Mr. Baird's drawings, of which one entitled "The Boy" is reproduced in this number, are restricted in subject (in this exhibition at any rate) to themes of rustic horse life. These treat with equal vigor the broncho of the prairie and the workaday steed of the Devonshire farm. His work is sincere and full of real artistic feeling and displays a fine sense of color and of form.

L. G.-S.

THE NEW SALON.

(Continued from page 2)

The pictures in Room 5 are not very interesting. A great part of the room is taken up by an enormous canvas of Armand Point, a tiresome imitation of various Italian painters of the Decadence, in which not even the drawing is blameless. Here, however, are Charles Hawthorne's other pictures, not perhaps as good as some of his past work, and Cucuel's third exhibit; Suréda is also in this room. He is falling into a groove.

Best Picture in the Salon.

The best picture of the Salon is in Room 6, Charles Dufresne's "Retour de Chasse." It is a great work of art, masterly in design and composition and very fine in color. Without being actually "Cubist," it shows the utility of the "Cubist" method as an exercise. Dufresne's other pictures, especially "Musique dans l'Oasis," are also admirable. This room also contains a large number of other interesting pictures and is, on the whole, the best room in the Salon.

The portrait of Mme. Robert Vallery-Radot by Georges Desvallières is beautiful and his "Holy Family," although rather artificial, has great qualities; I like less the large decorative panel of Hercules in the garden of the Hesperides. Aman-Jean's Venetian picture has even more than his usual charm and much more vigor than he usually shows; it is, moreover, an original conception of Venice and that is saying much, for no subject is more hackneyed. His two portraits are also good. Piet's landscapes are killed by Dufresne's picture next to which they are hung, but are attractive in their sober way. Guérin is not very satisfactory this year and Charlot's landscape in the snow does not fulfil the promise of his exhibits in 1913. The four portraits by Olga de Bozanska are, as usual, among the best in the Salon, fine studies of character finely painted. Beatrice How is represented in this room by some of her delightful and personal pictures of mothers and children. Other artists whose work should be noticed here are Roy Brown, Lépère, Claus, Le Sidaner, Alson Clark, Florence Esté, Marcel Jefferys, Edouard Saglio, and Madeleine Dayot, the daughter of the popular Inspector-General of Fine Arts, who exhibits a really admirable still-life, simple and sincere, which shows a great advance on her previous work.

Chapuy's Charming Landscape.

A charming painting by André Chapuy, "Banks of the Marne," a fine portrait of a man by Vazquez-Díaz, and a delightful sketch by Rodica Manhu, a Roumanian artist, are in Room 7, which is otherwise uninteresting. The place of honor is given to an enormous and profoundly boring historical illustration by J. J. Weerts, intended for a decoration but destitute of decorative qualities.

America is represented in Room 8 by Frieske, Elmer Browne and Grace Turnbull. Frieske's work is too well known to need comment, his color is as delicate and beautiful as ever. George Elmer Browne's landscapes are, as always, strong and fine in color, and the portraits of Grace Turnbull show talent. Here are also three

portraits by Jacques Blanche and three charming landscapes of Italy by Bernard Harrison, who makes progress.

Zuluaga's Strong Exhibit.

Zuluaga's three very important works are in Room 9, all showing the great qualities that one is accustomed to find in his painting. He is a true descendant of Goya. The "Portrait of M. Maurice Barrès" is a strange composition; a view of Toledo, with the eminent writer in a corner, but it is impossible to deny its power and originality. On the opposite wall is Lucien Simon, very different, but full of talent. Two portraits by a Spaniard, Andreu, and the pictures of Georget should be noticed.



Chinese VII Century Stone Sculpture of a Kwannon; 6½ feet in height, from the Lungmen Caves. On exhibition at the Worch Galleries.

American Artists Represented.

The following is a list of the American exhibitors, so far as ascertained—Marion Boyd Allen (Boston), Myron Barlow (Detroit), Roy Brown, G. Elmer Browne (Gloucester, Mass.), Cameron Burnside, J. S. Carstairs (Philadelphia), Minerva Chapman and Alson Clark (Chicago), Wolford Conrow and Mariette Cotton (N. Y.), Edward Cucuel (San Francisco), Helena Dunlap (Los Angeles), Florence Esté (Cincinnati), Ethel Evans (Iowa), F. C. Frieske (Michigan), Anne Goldthwaite (Alabama), Edward Grenet (San Antonio), Alexander Harrison (Phila.), Charles Hawthorne (Richmond), James R. Hopkins (Ohio), Harry Lachman (La Salle), Bancel La Farge (Newport), Frances T. Lea and Lucy Lee-Robbins (N. Y.), James Noble and George Oberteuffer (Phila.), Charles Pearce and Charles Polowctski (N. Y.), Grace Ravlin (Illinois), Julius Rolshoven (Detroit), Phoebe Ropes (Salem), Edwin Scott (Buffalo), W. H. Singer (Pittsburgh), Julius Stewart (Phila.), Augustus Tack (Pittsburgh), Grace Turnbull (Baltimore), E. P. Ullmann and Florence K. Upton (N. Y.), Catherine Watkins and Frederick T. Webster (D. C.), Albert Worcester and Nelda Wright-Robinson (N. Y.), Bertha Coolidge (Boston), Warren B. Davis, Ada Gilmore (Michigan), Harriet Hallowell (Boston), Carl Hawley (Syracuse), Jane Mumford (Baltimore), Jane Peterson (Elgin), Maud Squire and Pamela Vinton-Strunz (Boston), Grace Wishaar, Wilford Courow and Abastenia Eberle (N. Y.), Cecil de Blaquiére Howard (Clifton), William Dunbar Jewitt, Irene Prahar, and Lucy Richards (Boston), Eugenie Shonnard (N. Y.) and John Storrs (Chicago).

Robert Dell.

Exhibition of recently published

ETCHINGS by

AFFLECK	HOLE
BAIRD	McGHIIE
EYRE	NEAVE
FARRELL	RUSHBURY
FULLWOOD	STRANG
HAYES	WALKER

RUDOLF SECKEL

31 EAST 12TH STREET NEW YORK

PARIS LETTER.

Paris, April 14, 1914.

The name of the purchaser of Houdon's bust of Sophie Arnould from M. Jacques Seligmann has not yet been disclosed, but it is sure to be known before long, as a work of such importance cannot be hidden. I saw the bust just before it left the Hôtel de Sagan; it is even more beautiful than its great reputation would lead one to suppose, and is, without question, one of Houdon's finest works. Sophie Arnould is represented in the part of Iphigénie en Aulis.

There is a superb and very representative exhibition of the work of Berthe Morisot at the Manzi gallery, which shows what a great artist she was. The watercolors and drawings are particularly beautiful. The paintings are not always complete and Mlle. Morisot evidently had difficulty in finishing her pictures, but even unfinished how exquisite many of them are. It is interesting to compare this exhibition with that of the work of Eva Gonzales now open at the Bernheim-Jeune gallery. Eva Gonzales was a talented amateur with very little personality; attractive as some of her work is, it is always an echo of Manet, whose influence is particularly marked in the most important and also the best picture exhibited, "La Loge," which represents the artist and her husband in the box of a theatre. I cannot help thinking that Manet must have actually helped to paint this picture.

Recent Sales.

There have been no sales of much importance since I last wrote, and the Easter holidays have closed the auction rooms for a few days. The first sale of the stock of M. Jules Condorcet, the art dealer, held by MM. Lair-Dubreuil and Baudoin on April 6 and 7 realized a total of \$21,120 for 198 lots. Two large Flemish tapestries of the XVIth century with borders fetched \$4,000 and M. Lévy paid \$1,980 for an alb in French point lace of the Louis XIV period. Several clocks of the Louis XVI period brought fair prices.

The sale of the collection of modern pictures belonging to M. Willems, of Brussels, which was announced for April 27 at the Georges Petit gallery, is postponed sine die. From inquiries that I have made of several art dealers here I gather that there are signs of an improvement in trade and that considerable business is being done. French and German collectors are profiting by the absence of Americans from the market.

Robert Dell.

NEW BRANDUS GALLERIES.

The Brandus Galleries, established twenty-five years ago in New York (the publishing firm of Brandus & Co. was founded in 1797 in Paris), are installed in their new quarters, now completed, at 59 Fifth Ave., between 46 and 47 Sts.

These galleries receive from Europe during the year, valuable Primitives. Ancient Portraits by the early French and English Masters and modern works by popular French artists. These pictures are for the most part consigned to The Brandus Galleries by Collectors in Europe, desirous of selling them, as it is an acknowledged fact that America is the best market for the best pictures.

The new Brandus Galleries comprise six studios with top light, unusually well adapted for the exhibition of small and select collections. Two swift elevators carry the visitors to the second floor of the building where the galleries are located.

A visit to the Brandus Galleries, with their wealth of rare and attractive paintings, will always prove interesting to amateurs of Art, whether intending purchasers or not, and visitors to New York are cordially invited.—Adv't.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Arlington Galleries, 274 Madison Ave.—Exhibition of Chilean landscapes by Alfred Helsby of Valparaiso, to Apr. 29.

Braus Galleries, 717 Fifth Ave.—Watercolors by Carlton C. Fowler, to May 1.

Brown-Robertson Print Gallery, 707 Fifth Ave.—Exhibition of etchings.

Butler & Co.'s Madison Chambers, 601 Madison Ave.—Etchings in color by George Senseney, to May 2.

Charles Gallery, 718 Fifth Ave.—Exhibition of Muhammedan-Persian art, arranged by Mr. H. K. Kevorkian.

City Club, 55 West 54 St.—Cornwell "luminous" pictures, to May 5.

Miss Counihan, 59 East 52 St.—Collection of old furniture and period interior decorations.

Daniel Gallery, 2 West 47 St.—Flower paintings to May 13.

Davison's Studio, 15 East 40 St.—Portraits and flower pieces by the late Wilton Lockwood N. A., from Apr. 27 to May 9.

Ehrich Galleries, 707 Fifth Ave.—R. de Rustafjaell's Egyptian antiquities, Apr. 27 to May 23.

Folsom Galleries, 396 Fifth Ave.—Watercolors by Prosper L. Senat, and pastels by George H. Leonard to May 2.

Frances Building, 665 Fifth Ave.—Pictures painted for sale by artist members Lyme (Conn.) Summer colony, benefit Lyme Art Gallery.

Gimbels Brothers, Broadway and 33 St.—Oils by American artists, to May 2.

Gimpel & Wildenstein Galleries, 636 Fifth Ave.—Sculptures by Henry Clews, Jr., to May 16.

Goupil Galleries, 58 West 45 St.—Miniature portraits by Charles Turrell, to Apr. 30; bronzes by Rembrandt Bugatti.

Herter Galleries, 841 Madison Ave.—Still-lifes by Matilda Brownell, to Apr. 30.

Hispanic Museum, 156 St. and B'way—Spanish art, etc., Daily and Sunday, 10 A. M. to 5 P. M. free.

Kennedy Galleries, 613 Fifth Ave.—Lithographs by Albert Belleruche, to Apr. 30.

Knoedler Galleries, 613 Fifth Ave.—Paintings of bird dogs by Percival Rosseau, to May 2.

Kraushaar Galleries, 260 Fifth Ave.—Paintings in oil, by George Luks, to Apr. 27.

Macbeth Galleries, 450 Fifth Ave.—American pictures to May 9.

Macdowell Club, 108 West 55 St.—Eighteenth group to May 20.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free other days. Morgan collection on public view.

Montross Gallery, 550 Fifth Ave.—Modern American paintings.

Municipal Art Gallery, Washington Irving High School, 16th St. and Irving Pl.—Exhibition of the Allied Artists of America, to May 1.

National Academy of Design, Fine Arts Building, 215 West 57 St.—Spring exhibition, to Apr. 27.

National Arts Club, 119 East 19 St.—Group of Western Painters, to May 2.

New York Paint Club, 1947 B'way—First exhibition.

New York Public Library, Print Gallery (Room 321).—Making of an etching, to Apr. 30. Stuart Gallery (Room 316)—Etchings by Frank Brangwyn and 15th and 16th century engravings—on indefinitely. Illustrations and original plates by John Leech and cartoons and illustrations by the late Sir John Tenniel. Color etchings of New York by C. F. W. Mielzatz.

N. Y. School of Fine and Applied Art, 2237-2239 Broadway—Annual exhibition of student's work, Apr. 25, 26 and 27.

Pratt Institute, Brooklyn—Annual exhibition work of students, Apr. 30-May 1-2. Illustrations by Arthur I. Keller to May 8.

Phillipson Studios, 311 Fourth Ave.—Paintings and mural decorations by William Rau, to May 9.

Ralston Gallery, 567 Fifth Ave.—Paintings by Van Dearing Perrine.

Salmagundi Club, 14 West 12 St.—Annual exhibition of thumb-box pictures.

Seckel Gallery, 31 East 12 St.—Recently published etchings by Affleck, Baird, Eyre, Farrell, Fullwood, Hayes, Hole, McGhie, Neare, Rushburg, Strang and Walker.

Snedecor Gallery, 107 West 46 St.—Landscapes by Hal Robinson to May 9.

St. Marks-in-the-Bowery Gallery, Tenth St. and 2nd Ave.—Oils, drawings and designs by Jessie Arms, Emily Grace Hanks, C. Bertram Hartman, Ethel Parsons and Telford Paullin and cartoons for Herter Looms.

Theodore B. Starr, 47 St. and Fifth Ave.—Sculptures by Emil Siebern.

Women's Cosmopolitan Club, 133 East 40 St.—Sculptures by Paul Manship to May 22.

CALENDAR—OUT-OF-TOWN.

Boston—Art Club—Austro-Hungarian Graphic Arts. Doll & Richards. Copley Gallery—Portraits by Alfred A. Smith; portraits and landscapes by Miss Marie L. Peabody. Boston Museum, Print Department—Exhibition of Turner's "Liber Studioui" from the Francis Bullard bequest to May 4.

Buffalo—Albright Gallery—Works by Wm. Orpen. Annual display Buffalo artists.

Chicago—Art Institute—Paintings by Harold and Laura Knight. Reinhardt Galleries, 536 S. Michigan Ave.—Oils by H. W. Ranger and F. B. Williams, to May 1. Roullier Gallery—Sir Thos. Lawrence drawings. Anderson Gallery—Pen drawings and pen portraits in color by Joseph Pierce Nuythens.

Cincinnati Museum—Eden Park—Paintings by L. H. Meakin, to May 3.

Grand Rapids—St. Cecilia Bldg.—Paintings by Grand Rapids artists.

Logansport Art Association—Oils by noted women artists.

Indianapolis Art Association—Herron Institute—Paintings by the Society of Painters of the Far West, to Apr. 29. Paintings by Miss E. W. Roberts, to May 3. Artists and Crafts objects, to May 3. Sculptures by R. N. Burnham.

McPherson, Kansas—Etchings by George Elbert Burr.

Newark Public Library—Museum Association—American etchings by Chicago Society of Etchers, to Apr. 30.

Philadelphia, The Plastic Club, So. Camac St.—Paintings, sculpture and craftwork by contemporary American artists.

Pittsburgh—Carnegie Institute—Annual International Exhibition, Apr. 30 to June 30.

Portland, Me.—Sweat Memorial Museum—Annual exhibition Portland Society of Art, to May 16.

Providence, Rhode Island, School of Design—Paintings, bronzes and graphic works by Charles Ricketts and Charles Shannon, to May 17.

San Francisco—Institute of Art—Annual Spring exhibition. Hill Tolerton Print Rooms—Etchings, dry points and mezzotints by Sir S. F. Haden to Apr. 30.

St. Louis—City Museum—Charles Walter Stetson Memorial Exhibition.

Toledo Museum—Paintings by Gardiner Symons, Philip Little and Henry Reuterdahl. Etchings by Louis Henri Calewaert and classical and historical rugs.

Washington, D. C.—Smithsonian Institution, Gallery of Art—Our Glory Battle-ship "Oregon" and other pictures of the sea by William F. Halsall.

COMING ART AUCTIONS.

New York.

American Art Association, American Art Galleries, 6 East 23 St.—Original antique English furniture, the afternoons of Apr. 28-30, and May 1, by order of A. J. Crawford Co. Modern Japanese paintings, collected by J. B. Millet, of Boston, on exhibition from May 4 to sale, afternoon and evening of Friday, May 8.

Anderson Auction Co., Anderson Galleries, 284 Madison Ave.—Rare Books and illuminated MSS. from the library of the late Bishop Doane of Albany and other collections, Apr. 28-29. Part V of Lambert Library, the Portrait Collection, on exhibition to sale afternoon and evening, Apr. 30.

Merwin Sales Rooms, 16 East 40 St.—Collection of books, autographs, pictures, engravings, etc., consigned in part by a descendant of Oliver Wolcott, Sec'y of the Treasury from 1895 to 1900, Friday and Saturday afternoons, May 7-8.

Rare Americana, the Library of Lucius L. Hubbard, to be sold in morning and afternoon sessions, May 5 and ten following days.

Metropolitan Art Association, Anderson Galleries, 15-17 E. 40 St.—Modern painter etchings, old engravings and mezzotints in color from the portfolios of Taylor Hatfield and other collectors, on exhibition from May 2 to sale on evenings of Thursday and Friday, May 7-8.

Abroad.

Amsterdam—Under the direction of Frederick Muller & Co.—Modern paintings watercolors and drawings from the collection of J. H. C. Heyse, of Middleburg, Apr. 29. Modern paintings and watercolors from the collection of J. H. L. De Haas, of Brussels, Apr. 29. Studio paintings and effects left by the late John F. Hulk, Apr. 29. Antiquities, old Japanese bronze, old Delft, China, jewelry, etc., May 15-16. Old Masters, May 26-27.

Berlin—Amsler & Ruthard—Collection Zur Mühlen, St. Petersburg, and Count Stroganoff, Rome. Dürer, Rembrandt, etc., May 25-29.

Berlin—Max Perl Gallery—Library of the late pr. councillor Paul Bratting-Charlottenburg, May 11-12.

Bad Taste Exhibition.

A novel exhibition of articles and home adornments of the late Victorian or U. S. Grant period of art development in these lines organized by Ruby Ross Goodnow, Rayne Adams, Frances Deleahanty, Robert McQuinn, and Junius Cravens, and held under the auspices of a list of patrons and Jury members whose names have been skillfully used for advertising the display headed by that of Miss Elsie De Wolfe, who sailed for Paris some time before the display opened, is attracting many curiosity seekers to the Modernist Studios, No. 28 East 32 St.

As may be imagined, the exhibits comprise typical examples of the varied articles decorated with cattails, pussy willows, etc., antimacassars plush-framed painted round stones and flat irons, chenille fringes, wax flowers in vases, branches of coral, embroidered worsted mottoes, Rogers groups, etc., dear to an older generation, which also loved the Düsseldorf and Munich story pictures.

The display has been well devised and would be amusing were it not, as the N. Y. "Sun" well says, "pathetic."

"Group" Display at Macbeth's.

The Macbeth Galleries have arranged still another "group" exhibition of Americans, through May 15. This time both the upper and lower galleries are filled with representative works. The artists represented are: A. Groll, R. Henri, W. Sartain, J. Waugh, Chauncey Ryder, E. MacRae, W. Metcalf, John Carlson, F. C. Frieseke, W. Howe, M. Prendergast, C. M. Dewey, Ben Foster, James King, L. Ochtman, C. Chichester, G. E. Browne, C. Wiggins, L. Dabo, Carroll Brown, G. Symons, N. MacGilvary, C. H. Davis, P. Dougherty, C. W. Hawthorne, H. W. Ranger, J. A. Weir, C. H. Miller, E. Lawson, A. V. Tack and W. Keith.

Flower Pictures at Daniel's.

The "Flower Show" at the Daniel gallery, 2 West 44 St., which continues through May 13, is not only appropriate to the season, but is well arranged and the works representative and well chosen. It is interesting to note the different expressions of the subject by the various artists. William E. Schumacher has three done in his "Neo-impressionistic" method, which lends itself happily to the painting of flowers. These have much life and color. Samuel Halpert has several of his Cezanne-like compositions, in which, however, he expresses a personal note. Alfred Maurer is represented by one example and Gus Mager's three canvases are decorative and masterly. There is a small work by Middleton Maigault, typically good, and an interesting composition by William Zorak. In the outer gallery is a group of fans painted on silk by Margaret Zorak.

Turrell's Miniatures at Goupil's.

Facility in catching and keeping a like-ness and a delicate and agreeable, if not strong handling, characterize the miniatures of Charles Turrell, who has a long list of mondaine patrons on both sides of the Atlantic, now shown to Apr. 30 at the Goupil Galleries, 58 West 45 St. The 38 portraits on exhibition, chiefly under glass in a huge case, start with Queen Mary and range through various royalties and nobilities to such Americans as Mr. and Mrs. M. Taylor Pyne, the late General T. H. Barber, Mrs. T. H. Barber, Mrs. Van Rensselaer Townsend, Mrs. and Master Percy Rivington Pyne, Mr. and Mrs. Archibald Russell, and Miss Helen and Miss Mary, their daughters. Two pleasing larger works represent Miss Mary Pyne and a young lady with a picture hat, toying with a chain of pearls.

In an adjacent gallery are displayed a number of landscape etchings by an exceedingly talented young Scottish artist, Burnett N. H. Orpho, who had five examples in the Salon last year.

Dog Pictures by Rosseau.

Percival Rosseau is holding, to May 2, at Knoedler & Co.'s, 556 Fifth Ave., his annual show of bird-dog pictures. His paintings possess the rather unusual merit of making the dog fit into the landscape. Again his dogs and his landscapes are both well painted, the animals having distinct individuality and capital action. Among the ten paintings are "Pointer and Setter on Partridges," "A Good Point," "Setters Neige and Stop," "Homer and Fileuse, Griffons," "Ready for the Run, English Harriers," and "Comet's Luck and Billionaire Pointing Quail" (property of Mr. F. T. Bedford).

The twenty-seventh annual exhibition of student's work will open at Pratt Institute April 30, to continue through May 2. The exhibits will consist of applied design and interior decorations, costume illustration, jewelry, architecture, and normal art manual training.

CHICAGO.

There's a "team" show of paintings in oils at Reinhardt's this week, and no better running mates in artistic products can be discovered than Ballard Williams and Henry Ranger. Williams' pictures are landscapes, featured with the human note; figures of stunning grace and graciousness. Williams has a happy genius in reconciling groups and the environs of scenery, the mood of the folks he introduces and the coloring of verdure. Ranger is represented by landscapes, and is at his best in most of them.

Roullier's galleries are a scene of animation these days, an exhibition of fifty original drawings by Sir Thomas Lawrence, shown at Scott and Fowles's Gallery, N. Y., last winter and then noticed in the ART NEWS, being the attraction.

In the Studios.

Martha Walter, a N. Y. portrait painter, is busy with commissions in Magda Heuermann's studio, Fine Arts Building. Miss Walter soon will join the Ballard Williams and Henry Ranger show at Reinhardt's, with several canvases, among them "Motherhood," "A Parasol Tea," and landscapes done in the open country.

Frederick Kleiminger, a former Chicago artist, who now lives in Mass., is exemplified in twenty-seven oils, at The Fine Arts Shop. Kleiminger is an "impressionist," and these pictures are in joyous moods. Most of the subjects are marines of the Atlantic coast; they are remarkable in lights that seep through the surging waves, and in the sheen of quiet waters. There's a group of Normandy scenes; Chicago River gets a bit of glory in a finely painted Bridge scene. Two Autumn landscapes are tremendously effective in bursts of rich color.

Some Current Displays.

Oils, by Mr. and Mrs. Harold Knight, of London, were installed in the Art Institute Thursday last.

Pen drawings by Joseph Pierre Nuyttens are immensely popular with Chicago lovers of art, and these highly artistic products are installed at Anderson's for another week. They are remarkable for delicately skillful workmanship.

Belle Silver's exhibition of pencil drawings will follow Edith Howard's show of paintings in oils, at O'Brien's.

Rydolph Ingerle, August Petryl, and Karl Kraft have established themselves in studios in the Harvester Building, Michigan Boulevard.

James William Pattison is spending a month in New York. Mr. Pattison is one of Chicago's foremost artists, and also is a well known writer and lecturer on art subjects.

Victor Higgins has sold his "On the Quay at St. Ives," to a Chicago collector. Higgins won the Palette and Chisel Club medal, recently, for a group of best paintings.

Edgar Payne, of the Palette and Chisel Club, and of the Chicago Society of Artists, has sold his painting, "The Hills of Marin," to the Peoria Art Association.

Mrs. Beulah M. Clute, of the Chicago Society of Artists, has finished the illustrations of the Fifth Book of the Edson-Laing Readers. This is the first Benjamin Sanborn book made in Chicago and illustrated by a Chicago artist.

Sixteen of the assemblage of Irish paintings on show at O'Brien's last week were purchased by Chicagoans. Miss Howard is a Philadelphia artist.

H. Effa Webster.

PHILADELPHIA.

Rarely has such an interesting exhibition been seen at the Academy as the collection of the works of contemporary Spanish painters now there. Professional artists and stockholders have been invited by the directors to a private view of this collection and that of the Harrison brothers this evening.

The use of color substituted for ink in the printing of dry point portraits in the exhibition of the works of Mathilde de Cordoba, a member of a distinguished Spanish family and of Zella de Milhau, well known for her original effects of etchings in colors, has awakened great interest. The Congressional Library, Washington, has purchased a number of the impressions for the national collection of prints and engravings.

Eugene Castello.

ROCHESTER.

Frank von der Lancken, head of the art department of Mechanics Institute, has an exhibition in the Gillis Art Gallery 47 examples—20 paintings, 19 sketches and studies and 8 thumb box sketches. The subjects include landscapes, portraits and dainty studies in sky and cloud effects.

The artist's portraits are also notable. A full-length portrait entitled "Daphne" has been exhibited at the Society of American Artists, and his "Portrait of Miss R." at the Pratt Institute.

BOSTON.

The St. Botolph Club is making its last show of the season in an exhibition of the work of Cyrus E. Dallin and William W. Churchill. Mr. Dallin has long since established a reputation as a sculptor of originality and power, and his showing here adds to that reputation. Probably his most important contribution is the bronze base of the Robbins' memorial flag-pole for the town-hall of Arlington, Mass. The four corners of this base are each adorned with a figure typical of the early history of the town—the "Pioneer," the "Puritan," the "Squaw" and the "Puritan Mother" and her child. His marble bust of his mother is beautifully sincere and convincing, and his casts and studies and small bronzes all evidence great interest in his subjects and unending pains in their presentation. Among these one might mention particularly "Cayuse at the Spring," "Pretty Eagle," and "The Medicine Man," all dealing with the American Indian, a favorite subject with Mr. Dallin.

Mr. Churchill contributes 24 pictures, several of which are loaned from public and private collections. He is a careful and conscientious painter who delights in the problems presented by interiors variously lighted, and is usually most successful in their elucidation. He is also a portrait painter of ability. To refer more particularly to individual examples and to tell the truth more unvarnished than the pictures, "The Painter" and "The Sculptor," are frankly story-telling, of supposititious episodes in studios. One's quarrel is not with the treatment, but with the subject the painter has set himself to elaborate, and one is compelled to acknowledge that those two works, though not intentionally vulgar, are inadvertently so, and are certainly lacking in distinction. "The Sanctuary," "Interior," "Daylight and Twilight," are characteristic of this painter at his best.

Artist members gathered in the new art room of the Boston Art Club, Apr. 10, when the collection of rare articles of bric-a-brac donated by Mrs. Emily Selinger as a memorial to her late husband, John Paul Selinger, the artist, of Boston, Paris and Munich, was presented to the club.

The collection was gathered by the Selingers during their travels and is considered one of the finest private collections in the country. The articles presented were the largest and most valuable in the collection. Charles A. Walker vice-president of the club, accepted the gifts and read a letter of presentation from Mrs. Selinger.

At Doll and Richards, H. H. Ahl's latest and most important picture is on exhibition, a large and impressive Crucifixion, 7 by 11 ft., upon which the artist has been at work for eight years.

In composition it is true to tradition, but differs from all others in its iridescence, the scheme ranging from luminous yellows, through greens and opalescent blues to dark indigo in the mysterious shadows. The flash of lightning suggests very strongly the great tragedy.

The painting in fresco of the Virgin of the Annunciation, probably the earliest known work of Domenico Ghirlandajo, which was on exhibition in the gallery of the Fogg Museum a year or two ago as a loan from Mr. E. W. Forbes, the Director of the Museum, has been placed on exhibition again in the upper gallery. It will remain in the Museum during Mr. Forbes' absence in Europe.

At the Folsom Gallery are small Venetian pictures by A. F. Browne, an American artist residing in Italy, also a good Homer Martin and a small Kents.

Albany E. Howarth, an English etcher, is showing a collection of fifty examples mostly of English Cathedral and Cambridge University subjects, most competently made and full of charm. There is also an exhibition of etchings by Ernest Roth at the Harlan and Howland Gallery, the subjects being mostly Italian, but including several Turkish motifs.

At the Jordan and Marsh Gallery there is on view a collection of the work of some of the younger Japanese artist made under the direction of the late Prof. Fenollosa.

John Doe.

BUFFALO.

The twentieth annual exhibition and reception of the Society of Buffalo Artists is on in the Albright Gallery. Evelyn Rumsey Cary was awarded the fellowship prize for her "Girl and the Cotton Print."

Mary Butler, of Phila., received the first honor mention on her "Killarney Beeches." Eleanor Douglas, of East Aurora, was awarded the second hon. mention on her large canvas, "The Knox Woods." Louise M. Kamp received the third hon. mention on her "Evening" and Evelyn Rumsey took the fourth hon. mention on her "Portrait Study of Miss Love."

There are 91 artists contributing to the exhibition, among them Miss G. R. Beals, who has three examples.

BALTIMORE.

Edward Berge, the sculptor, is at work upon a heroic statue of Col. Armistead, a military leader in the War of 1812. The work was commissioned by the Society of the War of 1812 and will be unveiled at Fort McHenry during the national Star-Spangled Banner celebration to be held here next Autumn. The statue will be about 22 feet over all and the figure will be cast in bronze.

Mr. Berge has had an extremely busy winter. With J. Maxwell Miller he modeled a large figure of the late Mayor Latrobe, to be unveiled June 1.

His beautiful marble group, "Muse Finding the Head of Orpheus," attracted much attention at the recent Pennsylvania exhibition of the Academy, and his Sundial has just been awarded an honor mention at the exhibition of the Society of Washington Artists. His Frogboy fountain, first shown at the Charcoal Club's Peabody exhibition last February, was recently sold to a New Yorker.

Mr. Miller's life-size bust of Cardinal Gibbons, one of his latest productions, was unveiled in the Catholic University in Washington last Wednesday. Another casting has been sent to the American College in Rome.

Mr. Miller is one of three American sculptors represented in the Walters Gallery, the others being Hans Schuler, also of Baltimore, and Andrew O'Connor.

The Montross "Futuristic" and "Cubist" show, which came to the Peabody Gallery from Cincinnati, has created a sensation. Its blatant foolishness exceeded expectations. The newspaper men, faithful as usual, did their best to make it a success by "roasting it good and plenty." Their efforts, for once, were well rewarded, for the gallery is being visited daily by large crowds. All records of attendance promise to be broken.

But let it be hastily added that it is not a gathering of kindred spirits. When the chaotic things of Stella, Dawson, Kuhn, et al. are not being bitterly wept over by the old timers, they are being openly derided and ridiculed by the frivolous youngsters.

The good things in the show—those of Allen Tucker, certain of Mr. Glackens' contributions, two or three by MacRae and some by Prendergast, are fully appreciated. They shine "like good deeds in a naughty world."

W. W. B.

ARTISTS AT PITTSBURGH.

The eighteenth annual International Exhibition of Modern Oils at the Carnegie Institute, Pittsburgh, will open Thursday, Apr. 30, immediately following the Founder's Day exercises. The Press View Reception will be held on the evening of Apr. 29.

The paintings shown this year, numbering 344, represent America, Austria, Belgium, England, France, Germany, Holland, Italy, Norway, Russia, Scotland, Spain and Sweden. The awards made by the International Jury will be announced on Founder's Day.

Following is the list of the better known artists, represented in the exhibition:

J. W. Alexander, R. W. Allan, E. Aman-Jean, A. Apol, G. Beal, C. Beaux, G. Bellows, F. W. Benson, Louis Betts, C. Bittinger, J. E. Blanche, E. L. Blumenschein, J. H. Boston, Olga de Bosanaka, R. S. Bredin, Arnesby Brown, Roy Brown, T. A. Brown, H. Russell Butler, J. F. Carlson, H. Caro-Delvalle, Mary Cassatt, W. M. Chase, George Clausen, Lewis Cohen, John da Costa, C. Cotter, E. I. Couse, Bruce Crane, F. Crane, Arthur Crisp, E. Cucuel, E. Daignefield, Andre Dauchez, C. H. Davis, P. Dougherty, Sir Alfred East, Hilda Fearon, N. Fechin, Gertrude Fiske, G. A. Fjaestad, Mary Fooths, Will Howe Foote, Stanhope A. Forbes, Ben Foster, F. C. Frieseke, Marshall Fry, D. Garber, L. Gent, V. Gilsoul, W. G. von Glehn, W. Granville-Smith, F. Grassel, W. Griffin, A. Hacker, J. K. W. Hailman, P. L. Hale, Ben Ali Haggan, J. McLaren Hamilton, H. Harris-Brown, Birge Harrison, Childe Hassam, E. N. Hatch, C. Hawthorne, R. Hayley-Lever, Victor D. Hecht, Rudolf Hellwig, C. N.

Hemy, R. Henri, H. L. Hilderbrandt, Beatrice How, H. Hughes-Stanton, Wilson Irvine, H. G. Keller, Laura Knight, L. Kroll, George W. Laber, Annie T. Lang, W. L. Lathrop, Gaston La Touche, E. Lawson, B. E. Leader, H. Le Sidaner, Jonas Lie, M. Lindner, H. Mann, Henri J. G. Martin, Maxim Mautra, Gari Melchers, R. E. Miller, Fred Milner, G. Mitchell, Morris Molarsky, C. Monet, F. L. Morris, J. W. Morrice, H. Muhrman, J. F. Murphy, A. Neuhuys, Parker Newton, W. Nicholson, Carl Nordell, Eliza Nourse, L. Ochtman, Julius Olsson, William Orpen, Jules Pages, Lawton Parker, Dewitt Parshall, W. Paxton, Joseph T. Pearson, Jr., Van D. Perrine, B. Priestman, Rene-Xavier Prinet, E. W. Redfield, H. Reuterdahl, Margaret F. Richardson, W. Ritschel, Briton Riviere, W. Robinson, E. F. Rook, C. Rosen, A. Rosenthal, C. F. Ryder, L. Sargent, Geo. Sauter, Alice Schille, W. E. Schofield, L. G. Seydel, C. Sims, Willy Sluiter, W. T. Smedley, G. W. Sotter, A. W. Sparks, Harold Sneed, Eugene Speicher, Robert Spencer, John F. Stacey, Franz von Stuck, Gardner Symons, A. Talmage, H. O. Tanner, C. Jay Taylor, M. Bradish Titcomb, Elliot Torrey, Helen M. Turner, Carroll Tyson, H. Van der Weyden, D. Volk, R. W. Vonnah, V. Vytlacil, F. Wagner, H. M. Wolcott, Horatio Walker, A. Wardle, Everett L. Warner, Sir Ernest Waterlow, G. S. Spencer, F. J. Waugh, J. A. Weir, W. Wendt, H. C. White, Beatrice Whitney, I. R. Wiles, C. H. Woodbury, C. Morris Young, Victor Zaroubine, Carl Ziegler and Heinrich Zugel.

MINNEAPOLIS.

The Minnesota State Art Society's Tenth Annual Exhibit in the galleries of Minneapolis Fine Arts Society is now on. This exhibit will be shown in three other cities of the States, and is an important art factor in the State and Northwest, having an appropriation from the legislature, for the promotion of the interests of fine and applied arts. The jury of awards (artists from Chicago), have awarded the sixty-five prizes, consisting of \$1,350 cash, and two gold medals, of which thirty-six were made to Minneapolis artists, architects, landscape architects, and craftsmen—formerly a Minnesota resident his works, six pieces, shown here for the first time will be most interesting. The industrial arts and handicraft work is of excellent quality. During the exhibition various organizations will act as hostesses in the gallery, and lectures on the display will be given by Robert Koehler, of the Fine Arts School, and Maurice I. Flagg, Director of the State Art Society.

M. C. W.

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OMAHA.

George E. Schroeder, once a painter of commercial signs in this city, after ten years on an Idaho ranch, stopped here recently on his way to study Italian landscapes. Several of Mr. Schroeder's Idaho landscapes will be exhibited at the Panama-Pacific exposition. His work is said to be meeting with favor among art lovers. The artist is self-taught and is paying his expenses to Italy, he says, from what he has received for the landscapes he painted after seven years' study, alone on the Idaho plains.

The Omaha Society of Fine Arts has received subscriptions for more than half of the \$50,000 fund it seeks for the purchase or erection of a home and gallery in this city. Serious consideration has been given the proposed purchase of the Turner residence at Thirty-fourth and Farnham Streets. However, the entire question has been much discussed and still is unsettled. There has been talk of buying property and erecting a building near the architecturally satisfactory high school building and grounds with the idea of thus forming a nucleus for a local civic center. While both the Turner property and the school property are located in beautiful, and somewhat central, sections of the city, it is understood the business men favor a downtown site for the home; and that their contributions to some extent depend upon such a site being chosen.

Mmes. F. H. Cole and George A. Joslyn and Miss Louise McPherson, comprising the campaign committee for the society, have resigned, pleading other urgent duties. No new committee will be appointed, it is said, because so much of the \$50,000 fund has been subscribed.

F. E. Martin.

ST. LOUIS.

A bronze medal commemorating the dedication of a municipal group of buildings at Springfield, Mass., by Mrs. Gail Sherman Corbett, sculptress, was presented to the Museum by Mr. George Dwight Pratt, Chairman of the Committee. A recent presentation by Carroll Beckwith, was a woodcut of Mark Twain. The "Pageant and Masque," an historical pageant and a symbolic drama, will be given at the natural amphitheatre, Forest Park, in front of the City Art Museum, May 28 to 31 inclusive, commemorating the 150th anniversary of the founding of St. Louis. The stage now being erected near the centre of the lagoon, the water on either side representing the Mississippi river, will be the largest ever built, covering 85,000 square feet. 7,500 actors, singers and dancers will take part.

A natural amphitheatre rises in front of this immense stage, Art Hill crowning the top, on which is the building of the City Art Museum. More than 100,000 persons can easily be accommodated in this outdoor theatre. Near the rear of the stage, but hidden from view in a gigantic pit, will be a band of 100 pieces and a chorus of a thousand or more voices.

OTTAWA.

The exhibition of sculpture by Frederick Lessore, a young English sculptor of considerable talent, that has just closed here, after having been shown at Montreal and Toronto, was by far the largest and most representative yet seen in Canada.

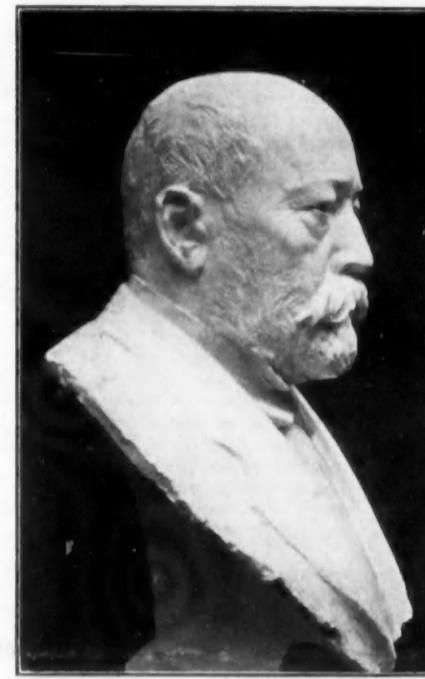
Many of the portrait busts were of well known Canadians such as the late Lord Strathcona, Lord Mount Stephen, Sir William van Horne and the late James Ross of Montreal; others were of prominent Englishmen—Sir Rufus Isaacs, now Lord Chief Justice, the great preacher, the late Father Stanton, and Sir William J. Collins; or foreign celebrities, William Maris, the great painter and Albert Pinkham Ryder of New York. The busts are very faithful as portraits and remarkable for their characterization and expression.

The exhibition, which aroused considerable interest, was noteworthy for its variety. It comprised busts of women and children, statuette portraits and bas reliefs. Ideal figures, both full size for gardens and statuette size were well represented; some of the subjects were in bronze or marble while others were in the original terra cotta or plaster.

One of the portraits the sculptor modeled here was a bust of the Duke of Connaught which is considered the most remarkable portrait that has yet been done of the Duke.

On his way back to England, early in May, Mr. Lessore intends to visit New York, where he has many friends, for a short time and it is hoped that arrangements will be made for the bust of the Duke to be publicly exhibited there.

A representative group of Barye bronzes, nine in number, was recently purchased from Cottier & Co. for the National Gal-



"SIR WILLIAM VAN HORNE"
Frederick Lessore

lery. Two of these are the "Tiger Walking" and "Lion Walking." The "Charging Bull" and "Sleeping Greyhound" are also included in the number.

There have also been added to the National Gallery's collection five small statuettes in bronze and in silver by the different members of the March family, of Godden-dene, England. Perhaps the most interesting and original of these is Miss Elsie March's "Eternal Play of Night and Day." Lightly poised, just departing, Night is represented by a nude woman delightfully modeled.

SAN FRANCISCO.

The most interesting phase of painter activity here just now is merely the reflection of gossip. Given a condition such as has arisen here, a group of well known men from one neighborhood suddenly plunged en masse into an alien neighborhood of this most provincial of nations, and the fur is apt to fly. Even exposition doings have to be learned through gossip. The painter himself is sponsor for the statement that Childe Hassam has finished his work at the Panama-Pacific. How the others have progressed is conjectural, for Mr. Guerin is a most righteous Peter and even the name of this periodical does not awe him.

Childe Hassam has improved his idle time—some of it spent in convalescence—by finishing some twelve canvases, most of them of good size and quality.

The Institute has opened its annual show which is chiefly notable for the absence of so many of the leading northern California painters. The best things are from the Southern California group.

Joseph Rafael has opened a very successful exhibition at Halgreave's Gallery. Numerous sales have been reported, a peculiarly gratifying condition in an otherwise rather dull season. The work itself merits all possible success.

Xavier Martinez is exhibiting a group of paintings in Peters' studio. Ferdinand Burgdorff is exhibiting at the galleries of Vickery, Athins and Torrey.

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AMONG THE DEALERS.

Dr. Paul Mersch, who has been here for the past three months, sailed for Paris on the Olympic April 18.

Kouchakji Frères, of 7 East 41 St., will move to their new quarters, at 719 Fifth Ave., May 1.

Mr. E. F. Bonaventure will sail for Paris on La France May 6.

Mr. E. J. Kennedy left for Europe on the Celtic Saturday last.

Mr. Joseph Duveen may sail for England in the Mauretania on Tuesday next or may defer his departure to May 9.

Hermann Schaus left a personal estate appraised at \$459,247. An accounting of the executors shows a balance of \$330,508 in the estate, of which \$117,886 is in cash and \$218,622 in securities.

Mr. William Henry Fox, Director, and Mr. A. Augustus Healy, President, of the Brooklyn Museum, will sail for Spain on the Berlin today. Mr. Fox will a month later go to Germany and will return early in July.

THE SAMBON COLLECTION.

The Sambon collection, which will be sold at the Georges Petit gallery, Paris, in May, is one of great variety and of a high level in quality. Dr. Arthur Sambon, who gathered these fine works of art in his apartment in the Place Vendôme, Paris, is a savant of European reputation and a connoisseur of eclectic tastes. He was formerly editor of the art review, "Le Musée," and is the author of a numismatic work, "Monnaies Antiques de l'Italie," which is the standard text-book on the subject. His services to archaeology were recognized by a resolution of the last Archaeological Congress held at Rome.

Among the important antiques in Dr. Sambon's possession should be mentioned the early Egyptian sculptures discovered by Ballard, which came from the tomb of Neofrit Abit, called "The Beauty of the Orient," a daughter of Cheops; the beautiful Greek statue of a dancing faun; the Greek statuette in bronze, "The Archer," once one of the gems of the Dattari collection; the "Shivering Aphrodite" from the Thompson collection; the fine bronze head of Agrippa; the marble bust of Caracalla, from Egypt, and many others.

King Dresden Porcelains.

There will be sold at Christie's in London on May 5 and two following days the highly important collection of Dresden porcelain of Mr. H. J. King, who is giving up his residence at 138 Piccadilly, W.

Benguiat Sale.

The sale of the Vitali Benguiat stock collection of ancient textiles at the American Art Galleries, Apr. 16-18, totaled \$60,758. The Metropolitan Museum made several purchases, getting a Gothic velvet panel for \$85; a Louis XIV portière for \$42.50; a Louis XIII portière for \$32.50; an amber portière, in Louis XIII design, for \$37.50; a XII Cent. Byzantine Greek embroidery for \$45, and a XVII Cent. Venetian scarf for \$25.

The highest price was \$2,000, paid by J. Kerrbrach for a Louis XIII portière.

Enrico Caruso, the tenor, was a purchaser, giving \$350 for a renaissance table cover with an elaborate gold embroidered border, and \$300 for a Genoese cut Louis XIII table cover.

Lucretia Borgia Letter Sold.

At a sale of documents, forming part of the T. E. Hodgkin collection, held April 22 at Sotheby's, an autograph letter of Lucretia Borgia, to her brother-in-law, Cardinal

D'Este, dated Jan. 14, 1502, sold for \$1,225, to Mr. Archer. Mr. Pearson paid \$500 for a letter by Mary, Queen of Scots, to Count Rheiingrave, dated Sterling, 21st Sept., 1563.

Silver Sale at Christie's.

Christie's sale of old English silver plate, April 21-22, realized about \$55,000. A pair of William and Mary beakers, dated 1694, brought \$453. A William and Mary tankard and cover, dated 1690, fetched \$422.

Oakman Sale.

An imperial Chinese rug sold for \$135, the highest price, to Mrs. Arkell, at the first session, Wednesday evening, of the sale of the art furnishings of the Walter G. Oakman residence, 725 Fifth Ave., under the management of Mr. James P. Silo. The session totaled \$3,310. The results of the Thursday and Friday sessions will be given next week.

Butterfield Sale.

The sale, on the premises, conducted by the American Art Association, of the contents of the residence of Mrs. Daniel Butterfield, 616 Fifth Ave., April 20-22, realized \$7,431. A large oil, "Market in a Moorish Town," by F. Roubaud, brought the highest price, going to Rohlfs, of Brooklyn, for \$320. The small total and individual prices were largely due to the fact that the furnishings, pictures and art objects, while costly and prized in the early and mid-Victorian periods, when they were bought, are out of fashion today.

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